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is directly on the china. The light green leaves, as, for instance, the blood-root and the dog-tooth violet designs, must be painted directly upon the white of china. When the design is painted the outline must be added last of all. If two firings are used the design may be painted and outlined for the first, and the tinted ground added for the second, firing. The tint may be removed from the design with alcohol as described above. In this case the second washes of color, as the dark marks on the clover and dog-tooth violet leaves, may be added after the first firing. If preferred, the design may be outlined and the outline fired first, then the tint applied, and the design painted after removing the tint as already described for second firing. (2) Stearns Fitch & Co., Albany, N. Y., make the portable kilns approved by Miss McLaughlin. On application they will send you circular giving all particulars as to prices and sizes.

#### CRAYON DRAWING.

SIR: (1) What is the best material for fastening a crayon picture to cloth, so that it can be tacked to a stretcher? Should the picture be "fixed" before fastening to cloth? Would the paper alone tacked to a stretcher be durable to frame? (2) Is the fixatif sold by dealers in artists' materials reliable, and how should it be used? Could changes be made in a crayon picture after "fixing"?

ANSWER.—(1) The paper is not fastened first to the cloth, but the cloth is tacked on a stretcher, and the paper is then tacked, and glued, if desired, to the stretcher, which is already covered with cloth. This should be done before the drawing is made, as the principal object of stretching is to secure a firm surface for working and rubbing the paper without wrinkling. If the paper is very strong, such as the "eggshell" paper, it is sufficient to tack it to the stretcher without using paste. (2) The best fixatif is that imported from Paris, called the "Fixatif Rouget." That made here is not trustworthy; it turns yellow in time, and spoils the drawing. The Fixatif Rouget is sprayed through an atomizer upon the paper, but should not be held too near the drawing. After "fixing" a crayon drawing no erasures can be made, although crayon may be added, and the drawing may be made darker, if necessary.

#### WHITE ENAMEL ON CHINA.

SIR: (1) How is white enamel used on china? The kind I have is a white powder. How should it be mixed, and how applied? (2) Is there a demand for painted china, and where could it be disposed of?

ANSWER.—(1) The powdered white enamel is mixed with thick turpentine and oil, and then applied to the china. Miss M. Louise McLaughlin devotes an article to the subject in the present number. (2) There is always a demand for original designs, and really good painting on china will always find sale. The best way would be to send specimens to a large dealer, like Gilman Collamore & Co., Broadway, New York, or Abm. French & Co., Boston.

#### DIRECTIONS FOR A PAINTED SCREEN.

SIR: (1) I am painting a screen on satin in oil-colors. There are three sections. On one I have painted a cluster of hollyhocks on a light drab ground; on another sunflowers on a light blue ground. For the centre panel I have selected the clematis vine, which has a deep reddish blue flower with four petals. Would this look well hanging from the top of the screen on a yellow ground, and what kind of yellow should I use? The other panels were painted on gum arabic water, with a body color over it, but there are points where the oil has spread a little. (2) Is there any way of removing this? (3) What colors make good greens for hollyhock and sunflower leaves? (4) Should the lower part of the panels have a ground painted back of the design? (5) Would a small gilt moulding around the panels, which are in an ebonized frame, be an improvement?

ANSWER.—(1) The composition of the panels for the screen will do very well. The clematis should come either from the top of the panel or from one side, very high up. A yellowish background would do, but it must not be very brilliant or it will be out of harmony with the rest. Take, for instance, the tone of old gold in shadow for the basis of the background, making it irregular and with lighter touches in parts. For this use cadmium, burnt Sienna, raw umber, ivory black, and white. (2) You should use the gum arabic alone without covering it over with Chinese white. Water-colors should never be used with oil-colors. The stain of the oil can be removed from the satin by covering the soiled part with powdered magnesia or French chalk. After leaving the powder on for some little time, a day or two, brush it all off, and the stain will be gone. (3) Medium zincobor green (German make) is an excellent made green for foliage; it must be toned, however, with ivory black, vermilion, and white. Any shade of green can be made by combining Antwerp blue with cadmium and white, and adding either vermilion, madder lake, or burnt Sienna according to the shade of green desired. The green should always be toned with ivory black or raw umber. (4) In painting on satin it is better not to cover the entire surface with the background. A few touches immediately around the flowers are sufficient, and some prefer to paint the flowers directly against the satin, using no other background. (5) There is no objection to a very narrow gilt moulding around the panels; it is sometimes an improvement.

#### THE OLDEST OIL PAINTING.

A. B. H., Chicago.—The oldest oil painting extant is believed to be a Madonna and child in her arms, the faces having a Jewish cast of countenance. The date of its production is marked on it 886—about the time of Basilios or Charlemagne. This singular work formed part of the treasures of art in the old palace in the Florentine Republic; and was bought by the Director, Bencivenni, from a broker in the street for a few livres. So says James Elmer in "The Arts and Artists" (1825). Where the picture is now we cannot say.

#### COLORLESS VARNISH.

CLINTON, Brooklyn.—A colorless varnish, suitable for prints, oil-paintings, and hard white wood, may be made by dissolving two and one-half ounces of shellac in a pint of rectified spirits of wine. To this about five ounces of well-burnt animal charcoal, that has been recently heated, must be added, and the whole boiled for a few minutes. If, on filtering a small portion of the mixture through blotting-paper it is not found to be perfectly colorless, more charcoal must be added until the desired result is obtained. When this has been achieved, the mixture must be strained through a piece of silk, and filtered through blotting paper.

#### CONCERNING DRIERS.

SUBSCRIBER, Silver Cliff, Col.—(1) Drying oil is used when it is necessary the picture should dry quickly, as, for instance, when the same canvas is painted on every day. The dark drying oil is better than the pale, as it does not grow darker, while the light is apt to turn. A still better drier and one much used by French artists is, one-sixth of siccatis de Courtrai to five-sixths oil—either poppy or linseed will do. These oils are used simply as a medium, and are not driers. They are also employed in "oiling out" and glazing.

#### SUNDRY QUERIES ANSWERED.

M. B., Montgomery, Ala.—We shall publish at an early date such a lambrequin design as you ask for.

C. E. H., Lawrence, Mass.—A deep sapphire blue or peacock green will harmonize beautifully with old mahogany.

B. H. T., Troy, N. Y.—"Flatted" means painted without gloss. If with gloss was printed, it was clearly a typographical error.

ARTHUR T., Cairo, O.—Charles Volkmar's design of "Turkeys" for Limoges decoration was published in June, 1882, but the number is out of print.

MRS. W. R. LITTLE, Sac and Fox, I. T.—Accept our thanks for the photographic copy of your pen-drawing. We find it very neatly and industriously finished.

THE request of "Subscriber," Macon, Ga., for a design and suggestions for painting a tea-pot in Japanese style will receive attention in our next issue.

J. F. P., Napa, Cal.—"Bronze painting on plush or velvet," or "lustra painting," as it is called, is described in this number of the magazine. Colors specially prepared for the purpose are sold by Bragdon & Fenetti, 23 Union Square, New York.

R. CHARLTON, Mojave, Cal., asks for "a recipe for cleaning and polishing sea-shells, or the name and price of any work containing such a recipe." Perhaps some reader will give him the information, which is hardly within the scope of this publication.

P., New York.—(1) Directions for painting and gilding leather were published in THE ART AMATEUR, November, 1882. (2) Vandell & Co., of this city, make a specialty of embossed leather for dados, screens, and furniture. They also sell stamped leather paper, which is much cheaper and nearly as durable.

CARBON, Pittsfield, Mass.—(1) When the stump is worn out, a good razor will cut it into any required form. (2) Certainly it is "legitimate" to use the fingers. Indeed, charcoal draughtsmen, after some practise, will find the little finger and the thumb more useful than any manufactured stumps they can buy.

C. L. R., Utica, N. Y.—(1) Hancock's colors are mineral colors, not water-colors, and are used for underglaze painting. (2) Megilp is an old-fashioned medium for oil colors; it is a sort of jelly, and is transparent. It is very seldom used now by artists, except for decorative painting on silk or satin, as it is apt to turn yellow.

A. F., New York.—Maroon is a color in costume requiring skilful management. It loses its brilliancy by artificial light, having a tendency to brown. It harmonizes with gold or orange, and will bear a very little green. Green in the complexion is brought out by its use; but this may be corrected by a point or line of decided green.

PLUTO, Chicago, Ill.—Size for preparing woven materials for painting is made as follows: Take equal quantities of powdered alum and isinglass; dissolve them in nearly boiling water, in the proportion of a small teaspoonful of each to a goblet of water, putting in the isinglass first. Brush over the material quickly, taking care to wet every part of it.

D. H. BEMIS, Lowell, Mass., asks for "a book of alphabets suitable for carving designs, both for relief and intaglio." Some reader may recommend him such a book. We may say, however, that we intend varying the pages of monograms (which will continue a regular feature in our supplement sheets) with simple alphabets suitable for Mr. Bemis's requirements.

BARTON H., Albany, N. Y.—(1) Scene painting is done in a kind of distemper coloring. Powder colors are used, mixed with whitening and size. (2) Ordinary water-colors may be used for painting on velvet, but they must be mixed with weak ammonia, spirits of wine, gum dragon, or some such vehicle, to prevent their running into each other, or sinking too deeply into the material.

STUDENT, Milwaukee.—(1) Titian, Paul Veronese and Rubens are considered the greatest colorists. (2) Reflected lights are the borrowed lights, or lights coming from one object to another; and these reflected lights always partake of the tint of the object from which the light is reflected. Not only the atmosphere, but every object in nature reflects light. (3) The cartoons of Raphael were painted in distemper. (4) Warm colors are those in which red and yellow predominate; cold, those in which blue prevails. Black and white are either warm or cold by position. Thus, yellow, orange, red and brown are warm colors; olive, green and blue are cold colors.

F. C., Topham, Me.—A good background for a group of sumachs and lilacs, would be a light gray, rather greenish in tone, yet warm. This should be painted irregularly, not one smooth, even tone, and the color should be put on thickly with a short, stiff, bristle brush—English bristles are best. The colors used for this ground are silver-white, yellow ochre, madder lake, raw umber, Antwerp blue, burnt Sienna, and ivory black. (1) In painting flowers against a light gray background, it is a great improvement to place them so that their shadows will be thrown behind and slightly to one side on the canvas. This gives variety to the background and relieves the flowers agreeably. (2) Plates that have been washed may be used for china painting, but it is better to go over the surface with spirits of turpentine before drawing in the design.

S. F., Topeka, Kas.—Doilies are painted with tube water-colors, or with body colors, and water-color size. Procure the smooth satin-faced jean and cut it out so that no creases appear in the doily. Draw in the outline of ferns, flowers, grasses, or other subject, very faintly with a lead pencil, and, in the case of a flower, fill in these outlines with Chinese white mixed with color, so that it matches the lightest shade on each petal. For leaves and grasses, mix together chrome yellow and emerald green, but no white; use the water-color size sparingly while mixing the colors. Allow the first coat to dry, and then commence the actual painting. Carry this out as in ordinary flower painting, by first marking out the shadows with neutral tint and by then completing the natural coloring. From the nature of the work, no great finish can be given to the coloring. Butterflies, painted in pure and bright tints, greatly enhance the beauty of any design; cover their wings first with Chinese white, and then paint with vermilion, cobalt, chrome yellow, and brown over that surface.

A GOOD example of Artmann & Fechteler's Solid Relief decoration is to be seen in the hallway of the Russian Baths in Lafayette Place. This material, which is deservedly growing in favor, is used largely both for interiors and exteriors. For those not familiar with this decoration we may say that it is cast in slabs of sharp, bold relief work, each being a section of the general design, and these are so closely fitted that the joints cannot be seen. The slabs are easily fastened to plastered or unplastered walls by a specially prepared cement, and are afterward painted in bronze or color. The proprietors particularly claim for the Solid Relief that it soon becomes "hard as stone," it is not influenced by atmospheric changes, and it presents one complete surface unbroken by seam or rent.

#### ETIQUETTE OF THE STUDIO.

It is not usual to ask an artist the price of his pictures at sight. If a visitor sees a painting which he wishes to possess, he asks simply that he may have the refusal of it; or he says to the artist, "I wish to have this picture if it is not disposed of." After leaving the studio the visitor writes and asks the price, of which he is informed by the artist in writing.

Should the price be larger than the would-be purchaser is disposed to give he writes to that effect, and it is no breach of etiquette to add that so much, naming a certain sum, is all he proposes to spend at present. This gives an opportunity to the artist of lowering his price. It is not usual, however, to haggle about the sum, and the correspondence should not be carried farther than this, unless it be an intimation from the artist that he will accept the counter proposal of the buyer, and that the picture awaits his further instructions.

Some portrait painters have a practice which, for obvious reasons, cannot be adopted by the painters of general subjects. They have a card hung up in a conspicuous part of the studio, showing the prices at which they will execute portraits of the sizes given. At the bottom of the card there is generally an intimation that half the price of the portrait must be paid after the first sitting and the remainder on completion.

This practice saves time and trouble, and it would be well if other artists could adopt some system whereby the price of such paintings as they may have for sale might be made known to visitors. But the price of a fancy picture is to be ascertained by the artist only by what it will fetch, and it is quite likely that the quality of the buyer, his known wealth, or his known thirst after good paintings, may reasonably make a difference in the sum asked by the artist, who might ask a lower price of a man who he knew could not afford so much. There is nothing wrong in this, for an artist has as much right to get as much more than the minimum price of his picture as anybody else has to get the best price for his labor or his merchandise.

Not long ago a hotel proprietor more prominent by reason of his wealth than for his ability or education, visited a noted artist to arrange for a facsimile on canvas of his conceited and egotistical self. The artist expressed his pleasure at the opportunity to perform the work and named the price. "Ain't the figure steep?" inquired the would-be subject of the man of the palette. The artist, like the retail clothing dealers, declared that he had but one price. "Well," said the hotel proprietor, "do it for a hundred less and I'll let you stick your card in the frame, and, hanging up in my office, it will be an advertisement for you worth twice the difference." No arrangements for painting the portrait have yet been consummated.

Portrait painting is, however, pretty much a repetition of the same sort of work, and the artist would be the last man in the world to admit that there could be such difference in the execution of the work as to warrant a scale of prices in conformity therewith. The above suggestions are from a recent English book on etiquette. For the most part they apply as well to this country as to England. We may remark, however, that we do not vouch for the propriety of an artist varying the price of his picture according to the wealth of the prospective buyer.

#### PEN DRAWING ON LINEN.

PEN drawing on linen continues to be a favorite mode of decoration among amateurs. This, no doubt is largely due to the simplicity of the process which, for ordinary uses, does not call for very much knowledge in drawing; as the most suitable designs are those in outline, and any one can trace these from the numerous illustrations which can be found in THE ART AMATEUR and other magazines. Yet even for tracing figures on doilies some knowledge of drawing is desirable. The best work, of course, is that in which original designs are employed by clever artists; and we have been somewhat amused to notice that some very clever artists have not found it unworthy of their abilities to decorate their household linen in this manner. The introduction of the idea of pen drawing on textile fabrics is due to that enterprising Bostonian, Mr. F. A. Whiting, who, having manufactured special inks in various colors for the purpose, has, by persistent advertising, actually created a remunerative business out of so simple a thing. We notice that he has changed the name of the work from "Etching on Linen" to "Sketching on Linen," which is sensible; for, as we have pointed out before, the term "etching" implies corrosion by acid, and, of course, no acid is used either in the preparation or in the application of these inks.

It may be well to add that the use of the colored inks made by Mr. Whiting for drawing on linen should be confined to articles rarely washed; for, unlike his black ink, they cannot be made absolutely indelible. The fabric to be decorated must be entirely free from the starchy dressing commonly found in linens and damasks, in order that the inks may come into close contact with the fibre of the cloth, which should be saturated with a mordant supplied with the inks, and then dried and smoothly ironed. The inks must be applied delicately and kept on the surface. They may seem to lack brilliancy in using, but will become bright as soon as put into the water. If a "solid effect" is wanted it must be obtained by light cross-hatching or parallel lines; or, in the case of drapery, by sketching over it a figure or scroll pattern. After the decoration, whatever it may be, is completed, allow it at least an hour to dry. Then lay it flat in a bowl of hot water and let it remain a few moments, until the mordant and any excess of ink have left the cloth, when it may be thoroughly rinsed, dried, and ironed.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 295—"Bloodroot"—is the eighth of the series of wild-flower designs for dessert plates to be outlined and painted in flat colors. This early wild flower springs from the ground protected by the leaf, which is wrapped around it and unfolds as the flower blooms. In the design the leaves are partly unfolded. For the petals of the flower use the white of the china; for the stamens use orange yellow; for the pistil use apple green tipped with silver yellow. For the face of the leaf use apple green, and for the back a light wash of emerald green giving a pale green effect. For the stems and also for the veins at the back of the leaf use brown green. For the background add flux to violet of iron. Outline distinctly.

PLATE 296.—Figures in costume for sketching on linen.

PLATE 297.—Monogram names for embroidery or painting.

PLATE 298.—Designs and suggestions for jewellers' use.

PLATE 299 gives the first four of a series of twelve doily designs from the Royal School of Art Needlework at South Kensington. Work them on linen with fine crewel or split filling silk, either in outline or in solid Kensington stitch, natural colors.

PLATE 300 is a design from South Kensington for a photograph frame. It may be worked on linen, satin, sateen or silk, with fine crewel or split filling silk, either in outline or in solid stitch, natural colors.

PLATE 301 is a South Kensington design for a menu frame. This may be worked with gold on velvet, or with shades of green split filling silk on silk or satin. Outline work is much to be preferred for this design.